

COYPEL'S "DON QUIXOTE" TAPESTRIES



One of the Coypel "Don Quixote" Tapestries Loaned to the Metropolitan Museum of Art

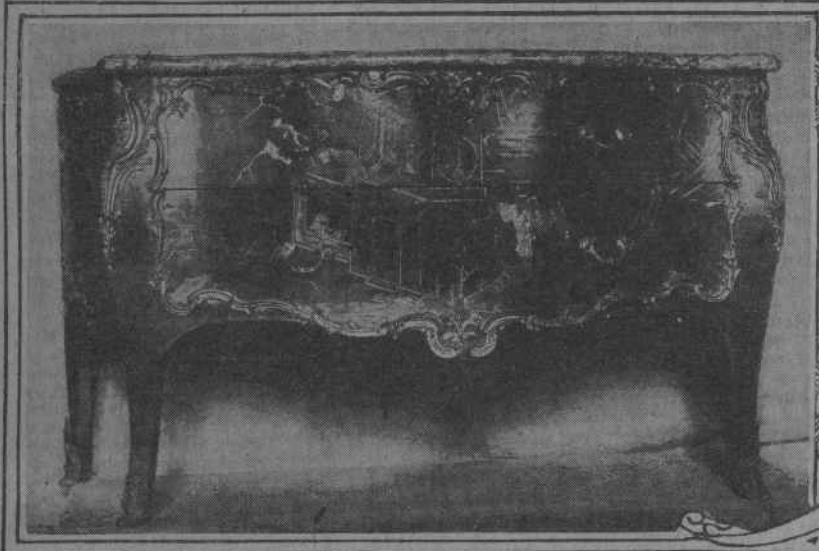
Famous Fabrics of the Gobelines, Recently in the Collection of the King of Spain. Now Loaned by Mr. Morgan to the Metropolitan Museum of Art—Notes from Paris—Mr. A. Benziger's Portraits

(From the European Edition of the Herald) **T**HE Metropolitan Museum in New York has recently been enriched by a loan of five Gobelin tapestries of the Louis XV. period, forming part of the famous tapestry of the "History of Don Quixote," after Charles Coypel, in which it is difficult to know whether to admire most the medallions on subjects after this artist's compositions or the surroundings which accompany them. These latter were modified several times. The subjects of these five tapestries are "Don Quixote Served by the Duchess' Ladies in Waiting," "Don Quixote, Deceived by Sancho, Takes a

meted head, attached to the outside border by floral garlands, from which implements of warfare hang down among flowers. The background is a small yellow guilloche on a lighter ground. This model appears to have been given up in 1736.

Simpler Second Model.

The second model is much simpler. The frame is also supported by a flower decorated bracket, but the warlike insignia has disappeared, and at the summit the medallion is replaced by a peacock with outspread tail. Flowers adorn the frame and join the border in garlands. The background, surrounded by a red fillet, is of the kind which was then known as "mosaic," which consists of small light yellow ornaments disposed according to a



Commode in Chinese Lacquer

Peasant Girl for His Dulcinea," "Don Quixote, Through Sancho, Asks the Duchess for Permission to See Her," "Sancho's Departure for the Island of Barataria," and "Don Quixote Carried Away by Folly."

The manufacture of these tapestries was commenced in 1723 at the command of Duc d'Antin for his personal use, and only seven pieces had been completed in 1725. The King bought them from the Duke, and the tapestries remained in course of manufacture until 1794, with the exception of a period of six years. It is estimated that 175 pieces were woven, including only about fifty in low warp.

As executed by Coypel, the scenes are inscribed in a moulded frame, which in the first model, resting on a bracket, stands out from a decorated ground, as well as the support and the moulding, with a wealth and abundance proportionate to the size of the tapestry. In the first scheme of surroundings the bracket is coupled with trophies of arms, armor, flags and flowers. The frame is surmounted by a medallion representing a warrior's hel-

regular scheme. As a rule, the bracket represents a shield decorated with a warrior on the march, but in some of the tapestries the shield is replaced by a blue cartouch with fleur de lys.

In 1753 Le Maire, Jr., assisted by Bolcamp, a painter of flowers, composed a design of surroundings, the elements of which are taken from the first two models. To the flags, armor and flowers he added children and animals, apes carrying lances, and in some of them he took up the medallions again with the helmeted warrior's head. Up to 1764 these surroundings have the old yellow "mosaic" background, but from that time they also appear on a damask background, with conventionally rendered leaves, in two shades of crimson.

Such are those which Messrs. Duveen Brothers bought from the King of Spain, who had inherited them from his grandfather, Don Francesco d'Assisi, husband of Queen Isabel, who had used them to decorate the Château d'Épinay, near Saint-Denis, a chateau where he lived for a long time, separated from the Queen, and where he died some years ago. Mr. J. P. Morgan, who bought them from the Duveens, has loaned them to the museum.



Mrs. Allen T. Haight, of New York. Portrait by A. Benziger



Early Fifteenth Century Gothic Tapestry

The State repository in 1870 possessed thirty-eight pieces of the complete tapestry showing twenty-one different subjects. This is the highest number which has ever been found on a State inventory. The cartoons of the first models by Coypel are at present at the Château de Compiègne.

BENZIGER PORTRAITS.

MR. AUGUSTE BENZIGER is a portrait painter who combines in himself the threefold characteristics of artist, scientist and business man. He not only paints portraits but is a qual-

Mrs. Hugh J. McGowan, of Indianapolis. Portrait by A. Benziger



Ancient Persian Faience Plate



Historic Clock, from Hotel de Jessé, Versailles

fied chemist, and he also originated, designed and built on his own ground the Grand Hotel, at Brunnen, Switzerland, known to many American visitors in Europe. This artist maintains a studio at No. 140 West Thirty-seventh street, New York, where he usually works from October to May. He is more at home in

this country than most artists of foreign birth and education, for Mrs. Benziger is an American and he himself has become an American citizen.

In Switzerland the name of Benziger is well known. Benziger Brothers have been publishers to the Pope for more than four hundred years, and Mr. Auguste Benziger's father, Adelrick Benziger, was the head of this publishing house. Mr. Benziger himself was born at Einsiedeln in 1867. In 1886 he went to Munich and studied painting under Professors Andreas Müller and Raab. From Munich he went to the Composition School of the Vienna Academy, passing the examination with so much success that the government accorded him a free studio. His father, however, was much opposed to his becoming an artist, and he took up the study of chemistry, carrying it forward until he had won his diploma.

Goes to Paris.

Then, however, deciding for himself to make art his career, he went to Paris contrary to his father's wishes, studied

The villa has historic interest, for it was the headquarters of King Ludwig of Bavaria, Wagner's friend, who stayed there as a guest for weeks at a time when making his excursions in the beautiful and romantic country of the Four Cantons. On the grounds of the house Mr. Benziger has built a large studio, where he works and receives visitors from June to September.

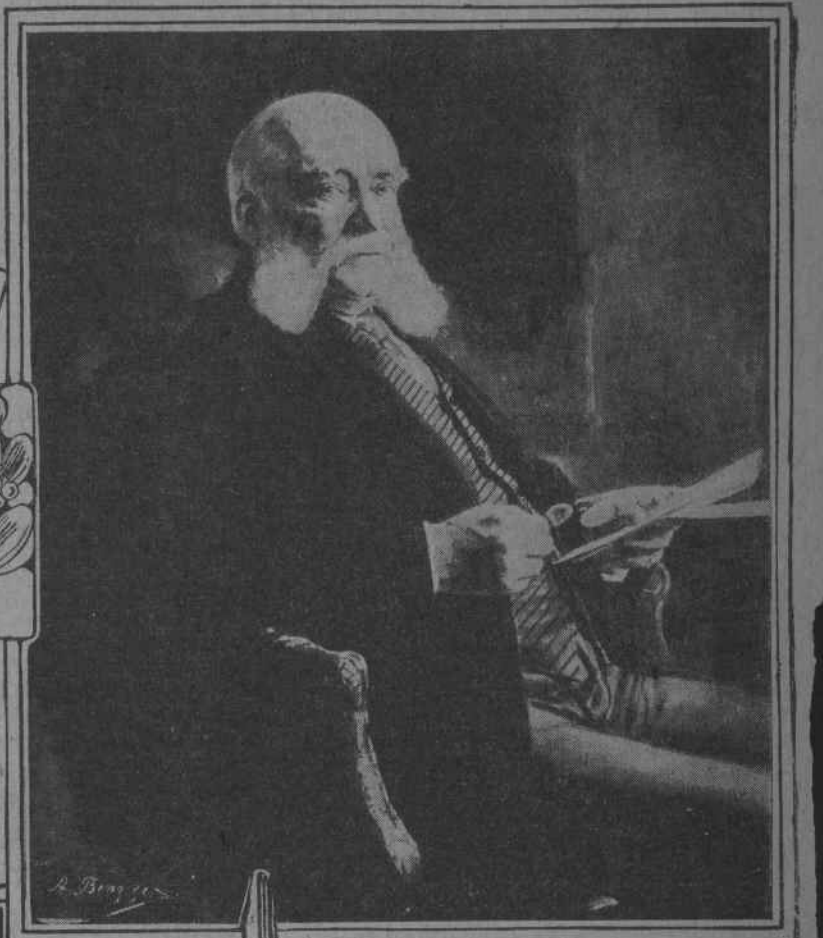
Mr. Benziger has been a painter of Presidents. A picture of his Brunnen studio shows him making a sketch of Mr. Deutch, four times President of Switzerland. On the wall and on easels are his pictures of President Taft and his two predecessors, President Diaz, of Mexico, and President Forrer, of Switzerland. He also has painted Cardinal Gibbons, Senator James A. O'Gorman, General Miles and many men and women in private life. His likenesses are always

and remained where it was. And casting their eyes from time to time upon the bronze Satan which continues its eternal grin above the march of the ineffable hours, its possessors may say that this is indeed the Angel of Evil, since it permitted for a time the humiliation of their country.

FAIENCE AND LACQUER.

(From the European Edition of the Herald)

A PLATE in ancient Persian faience belonging to the Persian Art Gallery, of London, was recently exhibited in Paris. The sides, which are cut out and have a very narrow border, are covered with ivory white glaze with brown and purple metallic reflections. In the centre is a large medallion containing a man and a woman seated and a



General Stewart L. Woodford, of New York. Portrait by A. Benziger

bird drawn in white on a brown ground. Around it is a band divided by faceted medallions which is filled with inscriptions from a Persian love poem.

The flutings around the sides are decorated with Cufic inscriptions. The interior and the exterior of the edge are ornamented with Arabic inscriptions containing a eulogy of and a petition to a just and wise sovereign. This plate, which was discovered at Hamadan in a very thick earthen pot, dates from the twelfth century and is a most important example of faience with metallic reflections of the best epoch.

A fine commode in Chinese lacquer, ornamented with chased and gilt bronzes, belongs to Mons. Guérault. It appeared in the sale of Comte Lepic's collection. The bronzes are admirable and are worthy of Caffieri. The commode is the work of Macret, and is said to have belonged to Marquise de Parabère, a mistress of the Regent.

GOTHIC TAPESTRY.

(From the European Edition of the Herald)

A GOthic tapestry is to be seen at Mons. Vail Marquereau's place in the Rue du Petit-Thouars. It is one of the rarest and most interesting specimens of the art of tapestry making in the beginning of the fifteenth century. The tissue, which is of wool, seems to approach that of La Marche manufactory of that period. Its blue ground is strewn with flowers of different colors and is ornamented with curiously designed animals, among which is a unicorn.

NOTES OF ART.

(From the European Edition of the Herald)

CASANOVA DE SEINGALT, a celebrated Venetian adventurer and brother of the painter, speaks in his memoirs of an actress whom he had known as a child in Venice and met later in Paris. Mons. N. J. Kraemer possesses a charming portrait by Nattier of this young woman. She was called Mile. Baletti and eventually was married to the architect Leblond.

The Municipal Museum at Argentan has just been enriched by a fine drawing by Mons. Robert Deletang, representing a Toledo landscape. The great fresco given by the State and placed in the principal room is a work by the same artist.

Messrs. Bernheim, the well known picture dealers, who have a shop in the Avenue de l'Opéra besides their galleries in the Boulevard de la Madeleine, have just hired the Excelsior Gallery, in the Champs-Élysées, for exhibitions.

excellent, his color schemes well chosen and the accessories skilfully subordinated.

A HISTORIC CLOCK.

(From the European Edition of the Herald)

THE curious clock which was in one of the rooms of the Hotel de Jessé, at Versailles, occupied by Prince Bismarck in 1870, and which still stands in the Rue de Provence, has a grinning devil for its decoration. The German statesman, who cared not a jot for what people said, and even exhibited a certain vanity in expressing in harsh terms the cynicism for which he was celebrated, willingly compared himself with Goethe's Mephistopheles or with the real Satan, the genius of pride and evil. It is therefore not surprising that when one day in the Hotel de Jessé he perceived this clock, surmounted by a grinning devil furnished with claws, the desire arose in him to possess it. But the clock was valiantly defended,

